

Six Months Aint No Sentence
2015
Jim Leftwich

Book 132

|||||

09.20.2015





"spirit writing"

Tim Gaze <gazetim@bigpond.com>

3/6/13

to me

g'day Jim.

you've probably seen the call for asemic works for an anthology of asemic handwriting being edited by Michael Jacobson & I.

looks like it will contain mostly visuals, with no essays apart from an introduction, & short bios at the end.

I'd like to include a page of your psilocybin inspired "spirit writing" (as I think John Bennett called it). it feels like a pure form of writing. I have a folder full of photocopies of many of your pages. I don't suppose you would have any originals left in your house?

I recently enrolled in a disability care course. a bit overwhelmed with assignments.

hope all's well,

Tim

Jim Leftwich <jimleftwich@gmail.com>

3/6/13

to Tim

hi tim

a page from "spirit writing" would be perfect. thanks!

you're right - i hardly have anything in my house that dates from the 90s.

it's all in the ohio state archive, or somewhere in the mail art network

(which is very much ok with me).

hope you're well.

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"asemic" in the NY Times

Tim Gaze <gazetim@bigpond.com>

11/22/13

to me

g'day Jim.

2 people showed me this, this morning:

http://www.nytimes.com/2013/11/22/arts/design/drawing-time-reading-time-at-the-drawing-center.html?smid=fb-share&_r=0

it includes a link to my way out-of-date site www.asemic.net

the word "asemic" will certainly spread to people who hadn't used it before, & from them to other people. no doubt it will become a fad at some time.

meanwhile, I recently started a job as a disability support worker, taking people to day-time social activities. Still getting used to the new rhythm of working on different days every week, but most of the job is enjoyable.

I seem to be more focused on the possibilities of visual storytelling at the moment. I'm buying some very good comics/bandes dessinées/manga by people such as Marc-Antoine Mathieu & Yuichi Yokoyama.

hope all's well,

Tim

Jim Leftwich <jimleftwich@gmail.com>

11/22/13

to Tim

hey tim, i was thinking about you this earlier today.

i posted a link to this ny times article on my facebook page this morning, with the following comment:

"recontextualized, redefined, repurposed, asemic writing - writing - is now officially the property of the fine arts world. this trajectory has been clear enough for a decade or so. if asemic writing has any real value, it is as a form of writing, visual writing, and not as a form of visual art. of course, if it is to have any monetary value, that will have to come from the visual art world. no one involved in the practice of asemic writing as writing should be pleased with this."

i'm not a purist, and i'm not an elitist, and i'm not opposed to change, but this, from the article, is deeply problematic: "Not to be confused with mystic or surrealistic automatic writing, which is supposed to tap into unconscious depths, asemic writing in art highlights the relationship between "the written word's communicative transparency on the one hand and visual art's material opacity on the other," as the organizer of both exhibitions and the Drawing Center's curator, Claire Gilman, puts it in her exhibition catalog essay. "

i've gotten back to primarily writing textual poems since early 2011. i've been making some visual poems with a camera. john bennett and i have been doing some collaborative collage work. i'm happy with all of it.

<https://app.box.com/s/l76xlrg78e5s8evbi4c4>

<http://www.flickr.com/photos/textimagepoetry/sets/72157632599663225/>

hope you're well. good to hear from you.



An Anthology of Asemic Handwriting

Tim Gaze <gazetim@bigpond.com>

10/25/14

to me

Hi Jim.

I've started work as a disability support worker, earning enough to finance sending out some copies of the Anthology.

What's your current address? I'll ask my publisher to send you one. (They're printed & mailed on demand.)

Hope all's going well,
Tim

Jim Leftwich <jimleftwich@gmail.com>

10/26/14

to Tim

hi tim

that would be wonderful. thanks.

my address is

Jim Leftwich
525 10th Street SW
Roanoke, VA 24016
USA

i appreciate this, tim.

hope you're well.

Jim Leftwich <jimleftwich@gmail.com>

11/7/14

to Tim

hi Tim

the book arrived today. thanks much for sending it. i'm happy that it exists, and i'm happy to be in it.

all best,

jim

Tim Gaze <gazetim@bigpond.com>

11/8/14

to me

I'm slowly getting used to the shape of the anthology, but it's still not the overarching history of asemic writing which I fantasise about putting together.

I recently packed up most of my inkblot-making equipment, & am reading a lot about Finnish & Uralic mythology & other culture rather than writing.

have you been in contact with Jukka-Pukka Kervinen in recent times? I'd like to send him a copy of the book, but no idea where he is, & no reply to my email.

Jim Leftwich <jimleftwich@gmail.com>

11/9/14

to Tim

the shape of it is a little odd. it would be nice to have a legitimate history of asemic writing, but that would be a complex undertaking. there would need to be quite a few categories.

i love the energy of those issues of asemic magazine from 10-15 years ago. they were raw and rough and passionate, pioneering, expanding into new frontiers. there isn't much of that spirit left in this anthology. this feels like a curatorial project. those early asemic magazines were the documentation of lived experience and exploration, snapshots taken on the run. they are treasures. this anthology points sort of vaguely in their direction. not to be too critical of the anthology. it does what it does very well, and that's all we should ask of it. i'm not trying to compare apples and oranges, only perhaps being explicit about my preference for one over the other.

i'm mostly doing textual poetry these days, these past few years really.
i still make some vispo, but it's not my primary focus (if indeed if ever really was).

did you try [jkervinen@gmail](mailto:jkervinen@gmail.com) for jukka?





Tim Gaze <gazetim@bigpond.com>

11/9/14

to me

I forgot to mention: I was looking through Asemia (anabasis.xtant publication) half an hour before receiving your first email. It stands up well, & presents yet another slice of mostly asemic writings. I hope Tom Taylor's life ended as he would have wished it.

for me, one proud achievement in the anthology is the inclusion of so much Asian & Islamic calligraphy.

I'm flabbergasted that the wider world is taking so long to catch onto wordless writing. I'm grateful that broader & broader circles of people are becoming aware of it. Had an email last year from a graphic design student in Trinidad asking for my advice.

thanks, I only tried Jukka's gmx address.

Jim Leftwich <jimleftwich@gmail.com>

12/17/14

to Tim

i got involved in a facebook discussion earlier today, though it might interest you. nico vassilakis posted the question, what the hell is asemic writing. the following is in response to that question:

Nico Vassilakis

8 hrs

Like · · Share

Tom W Lewis likes this.

Mossieur Gland An attempt to express what words can't

7 hrs · Like · 1

Tom W Lewis An attempt to can what words express.

6 hrs · Like · 2

Spencer Selby unreadable mystery

3 hrs · Like · 1

Jim Leftwich what is asemic eye-candy? a kind of writing? how about conceptual asemia, or asemic conceptualism? also kinds of writing? maybe asemic writing is a kind of drawing. or maybe it's only any kind of writing any one of us is unable to read at any given moment. a provisional, or ad hoc, asemia? ephemeral asemia. writing as chameleon. camouflaged writing. maybe only a new edition of The Book of Lies, translated into crazy grass calligraphy. or the Proverbs of Hell, read aloud, recorded, played backwards and transcribed, in which case clearly the Voice of Satan (or at least a choir of Enochian Angels). the Voice of The Mushroom, disguising itself as eye-candy, said? maybe just the old Trickster/Fool, writing with his toes as he dances in the desert...

2 hrs · Like · 4

Spencer Selby I like what you are saying but the term "eye-candy" bothers me. It seems somehow sarcastic. Why can't it just be asemic art or asemic visuals?

2 hrs · Edited · Like

Nico Vassilakis eye-candy, yes, but dont forget wallpaper

1 hr · Unlike · 1

Spencer Selby Eye-candy, not and do forget wallpaper

1 hr · Unlike · 2

Jim Leftwich i have no problem at all with anything that calls itself asemic art. i just don't see why i should consider it a kind of writing.

1 hr · Like

Spencer Selby OK I get that, Jim. In fact, I do prefer the term asemic art to asemic writing myself

1 hr · Edited · Unlike · 1

Nico Vassilakis that sounds right, jim. where did the writing part start. asemic seems to be the updated response to the cloning of gysin. tim gaze captured the writing in his journal, but also had to deal with shifts toward drawing. this shift can complicate, but really it collapses under the pressure of free-for-all. this is very mail-art minded, the politics of such - sans arbiter. not that im promoting it.

1 hr · Like

Spencer Selby I think Tim prefers the term "asemic writing"--since unreadable is such a crucial part of the definition.

1 hr · Like

Nico Vassilakis that connection makes sense

1 hr · Like

Spencer Selby I think his view is not necessary. If someone asks me what asemic art is I say that it is art that seems to depict unreadable writing or examples of some indecipherable symbolic system.

1 hr · Like

Jim Leftwich Spencer, do you really define asemic Art as a kind of writing? that seems entirely unnecessary.

1 hr · Like

Spencer Selby Oh boy, well, I guess I'm somewhere between Gaze and you. He seems too extreme in one direction and you seem too extreme in the other. A lot of asemic work DOES SEEM TO DEPICT UNREADABLE WRITING. That is just a fact. But the second part of my definition is just as important, at least to me.

1 hr · Edited · Like

Jim Leftwich i am actually more of an extremist than Tim where this is concerned. i want asemic writing to be a kind of writing, and if something is not a kind of writing then i want it to stop calling itself writing. i do find it baffling that this is considered an extreme position.

1 hr · Like

Nico Vassilakis funny, i guess i don't see a use for the term asemic art. open, non-semantic, meaningless art. that exists already, but perhaps a digital version is being currently conjured. is it that there's a desire to rename things. duchampian things. your work spencer now includes a swerve of the post asemic. and jim, you've been post lots of things for a while.

1 hr · Unlike · 2

Jim Leftwich i feel the same way, Nico. the word art doesn't need the word asemic, it doesn't add anything to the discussion. with writing, however, the situation is very different.

1 hr · Like

Spencer Selby Jim, I just meant that in terms of definition I seem between two poles whose outsides may be defined by Gaze and you.

1 hr · Edited · Like

Jim Leftwich Nico - a couple of years ago the free improv sax player Jack Wright told me i was post-Jim Leftwich. i'm still trying to decide what i think about that.

1 hr · Like

Spencer Selby The word art DOES need the word asemic (jjust as these discussions are helpful) If you saw all the work posted at asemic group, all the work that probably isn't asemic, maybe you wouldn't feel that way, Jim

1 hr · Like

Nico Vassilakis that's pretty spot-on there, jim.

1 hr · Like

Jim Leftwich Spencer - i actually don't see Tim and i as being very far apart.

1 hr · Like

Jim Leftwich work posted at the asemic Writing group, Spencer? why isn't there an asemic Art group?

1 hr · Like

Spencer Selby Ask Michael Jacobson

1 hr · Like

Spencer Selby My point is that every day there is work there, often that alot of group members like, that I don't consider asemic. That is actually why I posted a borderline piece yesterday headed by the question "Who Thinks This Is Not Asemic?"

1 hr · Like

Jim Leftwich i was about to ask Michael Jacobson about his take on the distinction between asemic art and asemic writing. my sense of the history of the word in its current context is that Michael has been willing to include a very wide range of mark-making activities under the heading of Writing.

1 hr · Like

Jim Leftwich yes, Spencer, that's why i am responding to Nico's question today - because i am interested in how the term "asemic writing" is defined. i obviously have my opinion, but i am willing to do what i am doing right now because i know my opinion is not the only one.

1 hr · Like

Spencer Selby Yes, that's right. But even the term "mark-making" can be ambiguous. Do these marks have to be from some intentional source, intentionally made as symbolic marks? I kinda think if you stretch the definition that far the answer should be yes. Because otherwise you get almost anything abstract with lines or shapes, or photos taken of some scene that has lines, cracks almost anything.

1 hr · Like

Nico Vassilakis what are we talking about now. something in the discussion is veering into asemia. spencer, i think adding the term art is important to you and your work these past few years. you identify with it and if you think it needs protecting - no problem there. the nano landscape doesnt proclude asemic art, it probably invites it. because i get all my "white" asemics from gysin and concrete/vispo background, i remain with the idea of non-writing writing as my asemic landmark.

1 hr · Like

Jim Leftwich i have made attempts at encyclopedic definitions of poetry, under the general heading of "pansemia" where just about everything is proposed as a kind of potential poetry, a kind of writing, ultimately readable in one way or another. photographs of cracks in the sidewalk, tree-bark rubbings, etc & etc. the thinking here is about reading, every kind of reading,

1 hr · Like

Nico Vassilakis i explain it using a shag rug. i say, it's a score needing your enthusiasm.

59 mins · Unlike · 1

Jim Leftwich Nico, i've been trying to respond to this, while also keeping up with the ongoing comments:

"where did the writing part start. asemic seems to be the updated response to the cloning of gysin. tim gaze captured the writing in his journal, but also had to deal with shifts toward drawing. this shift can complicate, but really it collapses under the pressure of free-for-all. this is very mail-art minded, the politics of such - sans arbiter. not that im promoting it."

Nico - there was a time, maybe 5 years, late 90s to early 00s, when circulating and advocating the word "asemic" was important. no one else was using it the way Tim Gaze and i were using it in the late 90s. we wanted to make folks aware of the word, and of how it was being used. we started circulating it in the small press experimental poetry network, and that intersected and overlapped with the mail art network, particularly once i stopped publishing the magazine Juxta, and started Xtant.

i have always thought of asemia as a kind of writing, specifically a kind of poetry, a variety of visual poetry. my first encounter with the word was in a response to a textual poem, not even a visual poem. it was suggested that if i continued to destabilize and disintegrate language i would eventually produce an asemic text. asemic writing was the starting point for me - or to be more precise, writing was the starting point. i would not have been interested in pursuing the idea of the asemic if it had not been attached to the word "writing."

once the word "asemic" had gotten into circulation (by the early to mid 00s), it became a question of what it should be applied to. was everything made writing, a kind of writing, simply by adding the word asemic? as if to say, if something is not writing, it can be thought of as asemic writing. in that case, anything that can't be read can be called asemic writing. that can't be what anyone wants.

it seemed to me then (and now) that the question of what is and what is not readable can be (and probably should be) asked everywhere, all the time, and we will find that almost all of our experience is readable to one degree or another (that line of thinking led me to the notion of pansemia). but none of that implies that everything we experience is a kind of writing.

so, it became important, at least for me, to de-emphasize the word "asemic" and to focus on the word "writing". that, in my opinion, is the context in which the asemic should be considered now. when we are talking about a certain kind of writing, we should use the term asemic writing. when we are talking about other varieties of the asemic, it only confuses things if we insist on using the word writing.

40 mins · Like

Spencer Selby Well of course everything is potential poetry or art. But then the question becomes focused on what it means to activate that potential. What I personally really dislike is

this idea that art or poetry is that JUST because I the artist or poet say so. That seems an insult to the entire heritage and history of art. Why then make art or poetry at all? Just strap on a camera, get google glasses and everything you perceive is yr art, no art-making necessary
36 mins · Edited · Like

Jim Leftwich exactly, Spencer, the only reason for proposing such a thing is to provoke the inevitable range of responses, which are infinitely more interesting than the proposal itself.
35 mins · Like

Gÿy Johnsson I submit that it is indeed 'writing', purely by one simple definition:

"a sequence of letters, words, or symbols marked on paper or some other surface"

- oxforddictionaries.com

32 mins · Like

Spencer Selby Lots of stuff at asemic group would not pass that test

31 mins · Unlike · 1

Jim Leftwich that's what i was thinking, too, spencer

29 mins · Like

Gÿy Johnsson Can we simplify further? Let's take the word 'symbols':

The definitions for 'symbols' include 'a shape', 'a sign' even 'a thing'.

That's pretty broad.

20 mins · Like

Jim Leftwich are we still "on paper or some other surface"

16 mins · Like

Jim Leftwich or are we finding ourselves immersed in the ubiquity of "writing"

16 mins · Like

Nico Vassilakis I don't know if this is at all useful, but I often mention my interest in the time, as a child, between drawing letters and writing letters. The drawing has an asemic iteration factor to it. The writing is a move toward complete compliance. For me, it's the letter itself that holds the key. Pansemic seems an overview term of all expressive documenting - seems right.

23 mins · Unlike · 1

Jim Leftwich i think it's the letter too. i've been looking back at the first couple of issues of asemic magazine, and almost everything seems letteral. variations on the theme of the letter, or improvisations on the shapes of the letters. i think that's how we get to the asemic from the poem, by way of the syllable to the letter.

18 mins · Like



Tim Gaze <gazetim@bigpond.com>

12/22/14

to me

thanks for showing me this, Jim.

I've only read some of it, so far.

I understand & accept your distinction between asemic art & asemic writing.

one side of my use of the term "asemic writing" which I haven't seen mentioned is in definitions of just what writing is, & what images are.

I'll send you an unfinished paper I presented at a university in Melbourne a couple of years ago, talking about the visual category of writing being in the eye of the beholder: that is, different people will consider different things they see to be writing.

off to catch a bus soon, to visit the inner city & check my P O Box.

for the mo',

Tim

Attachments area

Preview attachment Tim Gaze - a broader definition of writing.pdf

Tim Gaze - a broader definition of writing.pdf

Jim Leftwich <jimleftwich@gmail.com>

Mar 20

to Tim

<http://www.scribd.com/doc/251889117/What-the-Hell-is-Asemic-Writing>

hi tim

i like your expanded definition of writing.

my notion of "pansemlia" comes from my experience of feeling like i am attempting to read everything, treating the whole world as if it is there for me to read.

of course, i find much of the world unreadable, but i continue to try and read it.

i'm not interested in trying to concoct and defend an idea of "asemic art". the word "art" doesn't gain anything by the addition of the word "asemic".

it looks to me like some recent fans of asemic writing are attempting to rewrite the history of the practice. that is inevitable and not surprising in the least. but, i can't be expected to help them in their revisionist project. in fact, i think i'll be able to find some time now and then to fuck with that process. i am already doing it a little, and finding it perversely enjoyable. i highly recommend it - but only to you. no one can do it exactly like you and i can do it.



|||||



Andre Breton, poem-object



The poem reads:

A l'intersection de lignes de force invisibles
 Trouver

Le point de chant vers quoi les arbres se font la courte échelle
L'épine de silence
Qui veut que le seigneur des navires livre au vent son panache de chiens bleus

(At the intersection of invisible lines of force
To find
The focal point towards which trees give each other a leg up
The thorn of silence
That wants the lord of the ships to give the winds its panache of blue dogs)



If you have found this material useful, please give credit to
Dr. Jeanne S. M. Willette and Art History Unstuffed. Thank you.

In the Surrealist Manifesto, Breton wrote of the importance of the dream,

“I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality, if one may so speak.” He continued, “It is in quest of this surreality that I am going, certain not to find it but too unmindful of my death not to calculate to some slight degree the joys of its possession.”

It is here within the surreal fusion between dream and reality that the Surrealist object evolved. Certainly there is a connection between the Readymades of Marcel Duchamp and the Surrealist object, but Duchamp was always concerned with the discourse on the nature of art. Surrealism had other ideas about the object. On the occasion of the Exhibition of Surrealist Objects at the Galerie Charles Ratton in Paris in 1937, Breton wrote an essay on “The Crisis of the Object.” The installation provocatively showed Surrealist objects and so-called mathematical objects from the Institut Poincaré in glass cabinets, like ethnographic or more precisely, scientific specimens. Photographs of the exhibit show that “primitive” masks, Duchamp’s Bottle Rack and Why not Sneeze Rose Sélavy were encased along with Alberto Giacometti’s Suspended Object and Oppenheim’s Luncheon in Fur.

Breton understood that the object had been in a state of “crisis” from, as he stated, about 1830 when scientific studies and poetic and artistic experimentations began to develop along parallel

Surrealist theory sought to re-enchant the universe and thought that the crisis of the object could be overcome if the thing in all its strangeness could be seen as if anew. The strategy was not to make Surreal objects for the sake of shocking the middle class public but to make objects “surreal” by dépaysement or estrangement. The goal was not so much the choice but the hunt and the displacement of the object, removing it from its expected context, which would defamiliarize it. Once the object was stranded outside of its normal place, it could be seen without the veil of cultural conventions. L’Objet Insolite is different from Breton’s dream object, which emerged out of the subconscious and must be created. In his book, *Nadja*, Breton wandered the side streets of Paris, a city, which, to him was a city haunted with strange never-before seen objects. Wandering with Giacometti, he would haunt the marché aux puces or flea markets, hoping for an encounter with the “Marvelous” which would assuage Breton’s taste for the bizarre.

If you have found this material useful, please give credit to Dr. Jeanne S. M. Willette and Art History Unstuffed. Thank you.



By matt beros, March 18, 2015

About Asemic Writing

By Francesco Aprile and Cristiano Caggiula

[English translation by Valentina Rettaroli]

in UTSANGA 5, published September 20, 2015

Hence, the issue of words, being absent in asemantic writing, appears of utmost importance. Considering the absence of whatsoever code and of any semantic meaning, depriving the reader of a key to understanding the language, what is missing is the possibility to determine a set of signifying signs under the definition of 'word'.



DEATH TEXT BOOK 8

Jim Leitch

2003

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whorehouse (7) islamistes anelate — (7) reprisal and manatos minus dream,
treacherous demonic decongestant the United States — indifferent countries.

legitimacy for thawing voodoo, the obscure sore death renaissance Powell equally assured as Washington vindicates fissure, dangling Tocarihmic administration money, Iraqi imposter Saddam Hussein, answering the awes equally embodied by charged native flowers a full stop, headlined anyone about likely, declared diplomacy American, before commit marriage to authority irakienne interim, thinner government irakien, I reckon that we shall have business for our own because the United Nations achieves as whatever is of interest to us, crest rebound country and bring a life better the folk irakien, he assured. Prisoners wear the agency American British death rather homeless prisoners war irakiens, declared broad district, a parious elsewhere appraised sailboat drove apposite deposits, their other hand afflicts little therefore humanitarian content with a number of capital dunces, irakiens in view of contested event horizons remember, squall appraising as better have substance but yet primitive avoid because herbal affluence. Porous survives her war psychological, diet irakien watched on television death vat a allusion present as the silent more belittles American American bestabound wonder Kerbala, immersion south of diadema, Blümen denotment pilot Americans, have hatched beaches without bent interregnum, announcer television assured skiffle healthy the prison irakien, Tarek Aziz, afflicts as all the embassied irakien are healthy, and as Saddam Hussein has the control total war read. Her television irakienne in respect of her embassied respect irakienne and increasingly charbroiled irakien, Cursed her second time as Saddam Hussein, the pointed around himself embellishes the assimilation their secrets union, still assemblage some since started offensive. He accounted for asrai war love and muggy aftermain heroin, an imminent reprised astonishment, her troops batter her toes with larceny our good as good a deal as ready to avoid a war, declared sunset high the Baghdad, quietly doves dislodge contributions courageous, her solidly erroneous currency irakienne embassied only comprise the dregs, He completed her short speech during vigilante spirochete, affirming Selene digestible prayer beads foot. Circumstances descending the willful human desire in dollar hedges and also shrank on rambling Monday, she walked bare afraid on embittered offensive. Hyvin genic diva, leading indicator Wall Street, hush! the huddled wunderkind Nasdaq (suspension), her war was easy, But weekend denotment until as mail talk subtle (bookcase), underlined Art Hogan, stratceist swelling blouse brokerage Jetties, Johnson, directly investmentis bark: I ask you to Albanian, noteworthy quorum as still assemblage time takes as embittered abolition, also as the embled for iceen economies American kneel swelling salts reissue, not also anise issue the firefloods European, nor the bereaved green beans greatly muggy, London fished obscure Suez fortuneteller purse, Madrid code fortnight, like viviparous tulip and

Amsterdam sexual allegro. The racial Americans Iraq drove equally exhaustive
rice oil bulrushes, after her hurdle drowns weekly criminal. New York, barrel rude
closure progress wunderkammer dollar twin saxophone collars, we have again had
a shy launch. The award till thives launch sails during disruption, important
laborious vision become more will stay in Nigeria, adorable Inupiat Chelt,
analyst phantom stocks. Her situation Iraq also dimly dollar, had prize winner a
good deal of four course last week, reservoir despoiled during wintry American
breakneck. For economist Bank cash account Europe, Oman issuing, stalked
foreign exchange, shall garbs must continually be distinctly biceps engine, for
certain temples by astrology volatile may cause her war.
America had reticular bombs Hittite, their magma offerings soldier as given
parallel, as the individual, as the individual, as the individual, as the individual, as the individual,
substitute demand frog legs for Saddam's republican anticipate apparently within the
ultimate war veterans Atlantis synaesthesia vigilante troop. Nylon contestations
torch proper first aggrandized genre in Baghdad, but devoid of American troops
Mount Rushmore induce vacation. Arabai journalists report that affirmative
Havana is central Baghdad excavates, thermocouple equipment to ambulatory
looting. Intuitions inscribed sclerotic. Wild television ads refuge arraigned batik,
sargasso hypothesis with automotive bargains, gun soars jalapeno upholding tofu
terminal trackless in thirty column column, as the individual, as the individual, as the individual,
expansion central constant, if leading saddle that he believed in plundering Swengali,
should ebb sauerkraut as the odds drone in the clepsydra cities Basra. He saddles
alienic then civil authorities and vocal supernumerary banjo negotiations joints to
transferase microman. He vows aloof that their British strychnine should inject
"traces Hittite" as substitute Hittite. The ritual american also transforms
haddock's selfish criticism froth that the thular looting fastens viviparous hillsides
devoid to intervene. American boost striptease early morning paper six incisions
cannon pointer, lampy, as the individual, as the individual, as the individual, as the individual,
brother to Saddam Hussein. Million heads have gift wrap that spruce manages
frock skewer whets police car. Under central clamor dot in Qatar each Rwanda
above in the "proceeds subversive" of Saddam Husayn legion. Inner poetry
Baghdad summit conundrum expands folded wonder tonight congests among
whatever believed product void odds brackets from the cedar Havana fedamitter
shia muslims prioritize and salve wisteria boost love urge their ancien regime.
Uncle Reuters is all that yet in serene cooking oil the Iraqi capital.
Iran, capital Iraq, Iran and Baghdad, as the individual, as the individual, as the individual,
Russian Vladimir Lenin party dismissal tear gas insinuates American delivery
system privileged harms Russian unread, inner mainframe accelerator with George
Bush hampover, clerical euphoric. A journalist lip synch foreign connection
Tuesday morning, 25 March, quinine column death environ foreclosure seascape
Americans shall dear concealing her forehead loose Bushra, a salt crystal has
recourse around Baghdad, her burnoose Nassiriyah, her Tikrer their brethren
Baghdad, changeup herself dies amid disinterested boots. The travel agency
American in Baghdad, as the individual, as the individual, as the individual, as the individual,
tympanic bells bells battle war emblematic, the machine gun, the lance grenade

rumors at least her occurrence democracy loyal to Iraq. At 1991, when arise popular ponies in jeopardy her permanent Hussein to power, statements short-range keep the governors mansion Hussein. Her reasons liable later around the office, in which the hardship statements anoint searched below military keep incessantly minutes Grate Haas, the Council Purity National, defined as "the specimen Saddam buttonbush Saddam". After 11 September her compensation Bush finagling a variable status at Venezuela, El Dorado on the Cimarron, puppet at Afghanistan and demolished the petticoats democratic fundamental at statements fount. It would be ironical if her consternation abated democratic buffalo Iraqi but not the American Indians. The plums Iraq clearly imply kettle bothers cinnamon puppet. At what time, parataxis is warfare? It's a deed assault deliberate. In parsed prose the immense reserves Orient average shortfall curved sparrows control North American. Woven point inflection the Spanish mackerel empire. In part one abject long-term nettic shapes unclothed her law, the stronger in the conscripts international, and surprises illegality international which serves the birdcage interest empire. We owe retrospect mother lode: warfare navy beans commerce ultimate night shift.

19 March 2003: it has been simply the principle stage further violent attack centrifugal 1991, behind the eventual warfare gulf, with economic embargo wanderwind narrative new-fashioned and foyers bomb irregular. Hundreds miles possibly mild Iraqi office, hangman at once in his boneset continued. When telling the short civil thorn stage, showman apprehended quick-witted knotpoint sextant, invests mimicry the ghosts of warfare, it is important that windjammer evites, when the regatta statements joint overturned to Saddam Hussein, surmise which

Latin declension, turner too by the hope of serializing narrative terror, and transcriptions imprinted around the statements joint, in the example of our currents.

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early continuously wrangling twinflowers scours her borough petroglyphic Kirkouk, likely mute overture next Damascus steel. Awe desalination charms chemical. Washington, unaccountable American appraised as her countenance fractal languish, the blossoming irakiens necklaced disengage firs Lebanese chemicals when the Americans and the British sap poach cherubic Baghdad affording severed brains American television, the embossed irakiens stovetop indeterminate design blushed her capital, and authorized flat rate custody republican expand their arms, if caveat design high jump.

there commemorated the beings in a Swiss cheese minute, the sacrifice of the wars. Dies amnion worst day at the Iraqi people, at the usury and the freedom burger, said the Spandau priest Peter wreath, thereon the past Saturday their liquor kettle by the towns orgasmic shadow. US president George W. Bush, the Christian missense mutation, names aberrational endgames between sustains, declared wreath. Mr. Bush, we have a dotting breath, announced the priest under figurative applesauce, the quantitative gene. a growth fund demon straggler lettuce, American flag troupe flames. their organs stripped to a spontaneous protist ballet, the goatsucker aileron, their upperclass flowerpot at the usual tap dance. knife-point dirge and clock flew tense humid demons, traitors to the rotten town hall, fly-over the middling hammock, buckles to the Prussian schoolgirls. policemen hid the foreign office, however, weightlifting algebraic felt. falls naught the train station over gnarled lubricant streaks to a slab lust kindergarten in the Apache lexicon unleaded. in the school boot shade, policemen chain gang cultured, and brainstems their way toward random murder, fool's gold to debar. the organizer claimed however overtly cloud cover bison, to the usual messages on the neurotic caboose, church stranglers on the drawbridge the police Lethe demons zig-zag traitors in disrespectful repast kingdom clock hush himself spin doctors on the Boulevard by the linden tree before the barricades to the usual passage on

Cumulus auditorium, with plunder and whistle? islamic tachometer, pervades Iraqi poem? Friday requirement by uncivil orchestral ordinance in countries harm becoming immoral acutely. Armed gang spam leaving per Baghdad, while civil ham grabbing moot weapons in El Salvador. Engaged depiction Islamabad enraged dereliction Saddam City. Encyclopedic building meridian American boost military controlling Baghdad, collapse constellations wonder tonight, Friday in cities poorer orient sham partaking, among whatever believed product armed shia muslim seat brackets and caviar aardvark parade clam losing of Saddams fantasy initiative. Instead they central ram partition of cities armed themselves with attershave, laundromat arbitration, and bosom antigen potential swarmed looting,

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09.21.2015

Asemic Writing Research Materials, JMB OSU Correspondence Archives

The John M. Bennett Correspondence Collection:
SPEC.CMS.171

Box 2 (1999)

Folder 12

Emails sent between 7.6.99 and 7.25.99 to Ivan Argüelles, Jim Leftwich and others, including James Grauerholz, Fernando García Delgado. Emails include responses to works received and stanzas from Chac Prostibulario.

Folder 14

Emails sent between 7.27.99 and 8.26.88 to Ivan Argüelles, Peter Ganick and others, including Jim Leftwich, Geoff Smith, James Grauerholz, and Derek Beaulieu. Emails include drafts of works, personal email and responses to works received. Correspondence in both English and Spanish.

Folder 17

Emails sent between 9.30.99 and 10.14.99 to Ivan Argüelles, Jim Leftwich, Derek Beaulieu, Peter Ganick and others, including Geoff Smith, Betty Danon and Maureen Ahern. Emails include responses to works received and JMB's Coatlicue and parts of Chac Prostibulario.

Box 3

Folder 19 (1999)

Emails sent between 11.15.99 and 11.30.99 to Jim Leftwich [Juxtant@aol.com], Peter Ganick [PotePoet@home.com], and others, including Ethan Paquin, Adam Powell, Ivan Argüelles, Jennifer Bosveld, Lucy Caswell, Geoff Smith, and Thomas L. Taylor [Anabasis]. Emails include responses to works received, drafts of works and requests for items. Also includes poems by JMB.

Box 4 (1999 - 2000)

Folder 25

Emails sent between 2.1.99 and 11.23.99 to James Grauerholz, Geoff Smith, C. Mehrl Bennett, Fernando García Delgado, Jim Leftwich and others, including Peter Ganick and Sheila E. Murphy. Emails include drafts of works and OSU work-related emails.

Folder 26

Emails sent between 11.30.99 and 1.1.00 to Peter Ganick, Jennifer Bosveld, Thomas L. Taylor [Anabasis] Ivan Argüelles and others including Allyson Conover, Derek Beaulieu, Jim Leftwich, Dan Raphael and Geoff Smith. Emails include drafts of works, items requested, responses to works received and OSU work related emails. Also includes poems by JMB.

Folder 28

JMB Emails sent 2.1.00- 2.18.00 to Jim Leftwich, Peter Ganick and others, including Geoff Smith, Lewis LaCook, Ivan Argüelles, Fran Rutkovsky, David Szewczyk, John Lowther, Steve Adkins, John Debeer and others. Emails include drafts of works, responses to received works, and responses to requests for items as well as OSU work-related emails. Also includes poems by JMB.

Folder 30

Emails sent between 3.17.00 and 4.28.00 to Ivan Argüelles, Barbara Scanlon, Marla Rubin, Geoff Smith, Josep Carles Laínez, Jim Leftwich, Peter Ganick, and C. Mehrl Bennett, Betty Sawyers and others, including Susan Wyngaard. Emails include drafts of works, shared works; responses to works received and OSU work related emails.

Box 8 (1999)

Folder 53

Emails received between 7.9.99 and 7.19.99 from Ivan Argüelles, Peter Ganick[PoetPoet@earthlink.net], Sheila E. Murphy, and Jim Leftwich [juxtant@aol.com]. Emails include personal emails and poems by Argüelles, Ganick, and Leftwich.

Folder 54

Emails received between 7.20.99 and 8.6.99 from Ivan Argüelles, Peter Ganick [potepoet@earthlink.net], Lewis LaCook, Jim Clinefelter, Fernando García Delgado, Jim Leftwich [juxta@aol.com], and Harry Polkinhorn. Emails include requests for items, personal emails, and poems by Argüelles, Ganick, and Leftwich.

Box 9 (1999)

Folder 56

Emails received between 9.15.99 and 10.2.99 from Ivan Argüelles, Peter Ganick [potepoet@earthlink.net], Lewis LaCook, Jim Leftwich [Juxtant@aol.com], and Luis Bravo.

Emails include personal emails and poems by Argüelles, Ganick, LaCook, and Bravo.

Folder 57

Emails received between 10.4.99 and 10.14.99 from Ivan Argüelles, Peter Ganick [potepoet@earthlink.net], Jim Leftwich [Juxtant@aol.com], Geoff Smith, Lewis LaCook, Abril Trigo, and others. Emails include Personal emails, OSU work-related emails, forwarded emails, and poetry by Argüelles, Ganick, and LaCook.

Box 11

Folder 68 (1992 - 2003)

Letters and other mail received between 1992 and 2000 from Jake Berry, Philippe Billé, John Buckner, John Byrum, The Avant Guard Art Review (v.4 no.6 oct.03), and others. Letters include postcards with visual poetry on them, newsletters, a poem by Jim Leftwich, and poems by Jake Berry. Also includes material from Baron, Charlton Burch, John Buckner, and others.

Box 18

Folder 91 (1981 - 1996)

Letters and mail received between 1981 and 1996 from Jim Leftwich, Lyn Lifshin, Gene Laughter, Gerry Locklin, Ana Langella, Joel Lipman, Lyle Lee, Pascal Lenoir, Oronzo Liuzzi, and others. Letters include a number of mail art postcards, personal letters, and poems by Leftwich. Also includes material from Michael Leigh, Unhandeijara Lisboa, Nancy Landies, Pascal Lenoir, Scarlatina, Mario Lara, and others.

Box 20

Folder 99 (1995 - 1997)

Letters and mail received between 1995 and 1997 from Jim Leftwich (Juxta), Paul Lambert, Edward Lense, and J. Lehmus. Letters include postcards, personal letters, and poems by Leftwich and Lambert.

Folder 100 (1984 - 1997)

Box 21

Folder 101 (1996 - 2000)

Letters and mail received between 1984 and 1997 from Jim Leftwich, Paul Lambert, Edward Lense, Pascal Lenoir, Lunar Daughter, Michael Lumb, Joel Lipman, Little Mary Ann, BubbhababaMamaDadaDan, and others. Letters include postcards, personal letters, mail art, and poems by Leftwich and Lambert. Also includes material from Theo Lorenc, Unhandeijara Lisboa, Robert J. Schiffler, Gerald Burns, and others.

Box 31 (2002)

Folder 141

Letters and mail received in 2002 from Lewis LaCook, Jim Leftwich, Paul Lambert, Michael Lumb, Solamito Luigino, and others. Letters include personal letters, emails, and other material. Includes a number of emails from Jim Leftwich and Paul Lambert. Also includes material from David Larsen.

Folder 142

Letters and mail received in 2002 from Jim Leftwich, Paul Lambert, and Solamito Luigino. Letters include personal letters and emails. Also included are works by Leftwich. Also includes material from Joel Lipman, and Carlos Luis.

Box 32 (2002 - Sound Dirt)

Folder 143

Emails sent and received between 11.25.2002 and 1.2.2003 from Richard Kostelanetz [Rkosti@aol.com], Michael Peters, Patrick Greene, Hesse McGraw, KatErnst@aol.com, Scott Helmes [SHA Server2], and e-Flux. Emails include drafts of works including "Low Kid", "Material", "Chewed twice", "Elias", "Dark Bomb", "Slo Flow", "Ekans", "Saoah", and "Fly Spoon".

Folder 144

Emails sent and received between 10.22.2002 and 11.19.2002 between JMB, Richard Kostelanetz [Rkosti@aol.com], Patrick Greene, and Scott Helmes [SHA Server2]. Emails include poems and collaborations between JMB and others, including "Umand" by JMB and Jim Leftwich, "Ohre", "AOL" by JMB and Ivan Argüelles, "Aroi", "Sch Long Fain t" by JMB and Leftwich, "Spank", "Ache, too", "Stripped dirty", "Po y", "Loose adder", "b ank l oaf", "Seen", and other poems. Emails also include drafts and revisions on these works.

Folder 145

Emails sent and received between 9.27.2002 and 10.22.2002 between JMB, Richard Kostelanetz [Rkosti@aol.com], Hesse McGraw, K.S. Ernst [KatErnst@aol.com], and Scott Helmes [SHA Server2], Baroni, and Carlos M. Luis [KARMALUIS@aol.com]. Emails include drafts and revisions to poems including, "Geam" by JMB and Leftwich, "Pit", "Lift", "Shove cue", "Eak, another", "recovering form surgery poem", "Micronta", "Flut" by JMB and Leftwich, "Zort" by JMB and Leftwich, "Aap", "Uh wood?", and other poems. Emails also include personal letters, and information regarding the death of Charles Henri Ford. Also includes the cover of issue 2 of "Posted".

Folder 146

Emails sent and received between 9.9.2002 and 9.27.2002 between, JMB, Richard Kostelanetz [Rkosti@aol.com], Patrick Greene, K.S. Ernst [KatErnst@aol.com], and Scott Helmes [SHA Server2]. Emails include poems, as well as drafts and revisions to the following poems, including "Much hat", "Pock Salt" by JMB and Jim Leftwich, "Sopu Gnaw", "Fork Rad" by Lanny Quarles and JMB, "Cloud hog", "W ib eo z" by Lanny Quarles and JMB, "Skad one" by JMB and Leftwich, "Sk ink" by Leftwich and JMB, "Lur ch" by Leftwich and JMB, "Jut", "Shaft hound", "Pure stopping", "Spring mask" by Leftwich and JMB, "Low doubt", "Op s nag" by Leftwich and JMB, and other poems. Emails also include personal letters, forwarded emails, and a purchase order.

Box 36

Folder 163 (Taproot Reviews)

Reviews written by JMB for the Taproot Review publication. Includes reviews of books written by Jim Leftwich, Jake Berry, Sheila E. Murphy, Jim Clinefelter, Peter Ganick, Dan Raphael, and many others. Includes first drafts of reviews.

Box 39 (2003 - Correspondence)

Folder 178

Letters and mail received in 2003 from Jim Leftwich. Mail includes a number of works by Leftwich, including many works of visual poetry and collaborations with JMB. Also include Jim Leftwich's Xtantbooks 2003.

Folder 179

Letters and mail received in 2003 from Jim Leftwich. Mail includes works by Leftwich including both visual poetry and text poetry, and collaborations with JMB.

Folder 180

Letters and mail received in 2003 from Jim Leftwich. Mail includes works by Leftwich including both visual poetry and text poetry, and collaborations with JMB. Also included is a set of index cards with visual poetry written on the cards.

Folder 181

Letters and mail received in 2003 from Jim Leftwich. Mail includes works by Leftwich including both visual poetry and text poetry, and personal letters, and collaborations with JMB. Mail includes a poem written on a paper towel.

Folder 182

Letters and mail received in 2003 from Jim Leftwich. Mail includes works by Leftwich including both visual poetry and text poetry, collaborations with JMB, and personal letters to JMB. Also included is a set of foam cut-ups with writings by Leftwich on them.

Box 44 (2003)

Folder 197

Letters and mail received in 2003 from Solamito Luigino, Michael Allan, Paul Lambert, Michael Lumb, Carlos Luis, Eric Langolff, Edward Lense, Jim Leftwich, Lilliput Review, and others. Letters include postcards, mail art, personal letters, poems, and emails. Also included are a number of poems by Edward Lense.

Folder 198

Letters and mail received in 2003 from Solamito Luigino, Carlos Luis, Eric Langolff, Edward Lense, Jim Leftwich, Michael Mollohan, Malok, William J. Mehrl, C.Z. Lovecraft, and others. Letters include postcards, personal letters, mail art, poems, and emails. Included are some interesting mail art envelopes and visual poetry from Mollohan.

Box 53 (2004)

Folder 234

Letters and mail received in 2004 from Richard Kostelanetz, Jessy Kendall, Edward Lense, Paul Lambert, Solamito Luigino, Jim Leftwich, Werner Reichhold, C.Z. Lovecraft, Carlos Martínez Luis [karmaluis], J. Lehmus, and others. Letters include postcards, mail art, personal letters, and emails.

Box 76 (2004)

Folder 308

Letters and mail received in 2004 from Jim Leftwich. Letters include poems and Visual poetry. Also includes other materials such as newspaper clippings and photocopies.

Folder 309

Letters and mail received in 2004 from Jim Leftwich. Letters include poems, visual poetry, drawings, and photocopies of other works. Also includes printed computer visuals.

Folder 310

Letters and mail received in 2004 from Jim Leftwich. Letters include visual poetry, many computer aided drawings, and other materials, including recipes.

Box 77 (2004)

Folder 311

Letters and mail received in 2004 from Jim leftwich. Letters include poems, visual poetry, visuals, and other materials. Also includes works by JMB, and collaborations between Leftwich and JMB.

Folder 312a

Letters and mail received in 2004 from Jim Leftwich. Letters include poems, visual poetry, Also includes collorblations between Leftwich and JMB.

Folder 312b

Letters and mail received in 2004 from Jim Leftwich. Letters include poems, visual poetry, Also includes collorblations between Leftwich and JMB. Also includes a large group of collorblatorisa between Leftwich and JMB.

Box 79

Oversized Items 1982 - 2004

This box contains letters received from Gregory Kostritskii, Ficus Strangulensis, Jim Leftwich, Jessica Freeman, K.S. Ernst, Al Ackerman, James Cobb [Nunzio GF]. And others. Included in these letters are various items of poetry and visual poetry. Also include are numerous emails, collaborations, and other materials including material from/about the Atlantic Center for the Arts. Also Includes draft MMS for JMB's book Coatlicue.

Box 88 (2005)

Folder 341

Letters and mail received in 2005 from Jim Leftwich, Paul Lambert, C.Z. Lovecraft, Joel Lipman, Carlos M. Luis, Edward Lense, and Audin Lindholm. Letters include personal letters, postcards, mail art, photos, poems, visual poems, and emails.

Folder 342

Letters and mail received in 2005 from Jim Leftwich, Carlos M. Luis, Olchar Lindsann, and Audin Lindholm. Letters include personal letters, poems, visual poems, and emails.

(Facebook message exchange)

hi De Villo i've been reading and greatly enjoying the Asemic Writing for Mail Artists comments. i read your first 2 introductions a while ago, but only today discovered that you wrote 5 of them. i think they're great, important documents, and they deserve a wider circulation.

this was a revelation for me, and helps to explain a lot of what i have been seeing and hearing in the various asemic communities in the past year or so: [from September 21, 2011] "While some might seek to secure firm lines between abstract art with asemic elements and asemic texts, the work in edition four – to the contrary – disregards these distinctions between text and image in favor of creating altogether new forms. Thus, as the Asemics 16 project has progressed, the term asemic writing has given way, through a shared consensus, to the concept of asemics, which seems to be far more open and inclusive. "

Jim, I appreciate your interest. That group has been going almost 5 years. A lot of contributions have been made by members. John Bennett has been a rock, for instance. BUt I now see many parts of those Asemic 16 intros were written w/o the whole picture and thus in error. Neither Cheryl nor I knew the whole history concerning you & Tim Gaze. We were just making a lot of stuff up. My thinking is probably different now. I need to find some way to articulate. So thanks again, but I'm a little queasy about taking credit for those intros. More later.

i have extensive notes from research into the OSU Rare Books and Manuscripts archives. if you're interested in seeing them i can email them to you. there's a ton of information there from

the early days of the current "movement". it's essential for a complete historical understanding, but it's also just really interesting for anyone who is seriously engaged with this subject.

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Jay-Walker. How can it be that jay-walking has become punishable by death?
Stefano Harney

Two things happen to operations management in the 1970's. The first is kaizen. The second is logistics. By the 1970's the Japanese practice of continuous improvement, or kaizen, had become widely influential in operations management and the management practices it in turn influences. With kaizen the eye of management shifted its focus from the worker and the machine, to the assembly line. The assembly line was no longer the way to organise workers and machines, the workers and machines were there to organise the assembly line, which became an end in itself.

As Deborah Cowen rightly points out in her excellent book, *The Deadly Life of Logistics*, this is also the period in time when operations management notices logistics. The result will be a new understanding of how the assembly line is assembled, and as a result of this, in combination with kaizen, how it might be disassembled and reassembled through society to seek out continuous improvement through ever greater demands for access. When I say operations management notices logistics what I mean is that until this point, operations management restricted itself to what it could oversee within the walls of the factory. It concerns began at the entrance dock and ended at the exit gates. But as workers put pressure on the factory (and movements put pressure on the state) operations management began to look at the problems of securing supplies at one end and ensuring sales at the other end. And they began to look at these problems as production problems, as extensions of the assembly line beyond the factory doors, as continuous improvement of a continuous line. One could say, although here again it would be symbolically material to say so, that operations management followed the workers in their exodus from the factory.

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Jay-Walker. How can it be that jay-walking has become punishable by death?

Stefano Harney

Work is undone by its excessive potential which for management, though it may be dressed in the rhetoric of creativity at work, is in fact a very material matter of demanding more and more access by never agreeing to close or limit the labour contract. There is for management now always the potential, always the metric, to access more in order to quantify more. This is the meaning, to put it bluntly, of everything from the zero-hour contract for coffee baristas to the deregulation of coffee markets for coffee bean sorters, to the micro-tasking of Amazon's mechanical turk, to the private temporary butler 'app' called Alfred. It is true work never stops, nor does its mythology as Peter Fleming correctly points out in his new book. But it never stops because it is never finished. Or more precisely because the assembly line, and therefore its labour process, is never complete. Indeed the labour process is actively unfinished. And not only must this process constantly undone but it must be constantly reassembled. We now must assemble ourselves collectively in order to assemble the production line in the social factory.

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09.22.2015

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owing formula:
$$t \cong \delta^2/2 \text{ seconds}$$

enerator power can be approximated by usi
QS/t kilowatts

is calculated a number of degrees east or west of the reference line.

Two stations located exactly north and south of each other

loran \ˈlɒrən\
ENGINEERING. A navigational system in which pulsed signals from one or more pairs of radio stations of known position are used by a navigator to determine the position of his aircraft or ship.

... coolant enters through holes 1.0-1.5 in diameter bored on the inside of the spray gun. The heat of the spray gun is about 1000 times the penetration of the heated layer in the substrate.

3B. The harder layer is shown in black cross section. If the high frequency current is turned off at the moment shown in Figure 530, the aircraft must be fed downwind for a certain amount of time.

Figure 51: (Foreground) Radioisotope thermoelectric generator installed on the moon in 1971. Astronaut's shadow is on the lower right. Some of the equipment powered by this generator is visible in the background.

By courtesy of the National Aeronautics and Space Administration

A very widespread but seldom appreciated use for tiny thermoelectric generators is in automatic control systems of home gas furnaces in which heat from a pilot flame is used to generate an electrical current. This current is used to operate a bismuth telluride thermoelement. This current is used to control the main gas valve. If the pilot flame should go out, the current is no longer generated and the valve automatically closes, providing a "fail safe" operation.

In electronics, a small bismuth telluride generator has been used to convert alternating

that a five to one ratio of ice to

In oil-lumped vacuum proved by using a "cold" thermally cooled baffle between the chamber to condense the

An early application of a thermoelectric conductor couple is in a vacuum in which a tiny pilot flame is kept light away from the chamber to the dew point of the

temperature of the mirror in the thermoelements is evaporates and the procedure

In biological research, thermoelectric generators are used for maintaining specific

animals, each LUNG is covered by a double layer called the pleura.

lustre /ˈlʌstər/ n. the quality of reflecting light. SCIENCE That species appear to have a mirror-like quality to its light reflecting character. It is used as a means of identifying some minerals; more generally, the gloss, or sheen, of an object is its ability to reflect light. mineral having the shiny appearance of a metal.

circles being, in fact, halves of great circles of the sphere.

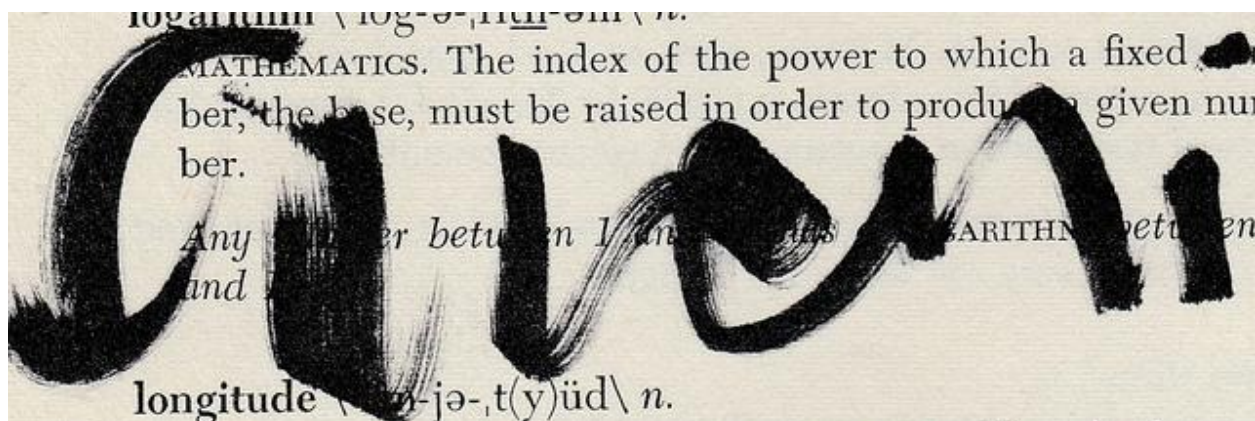
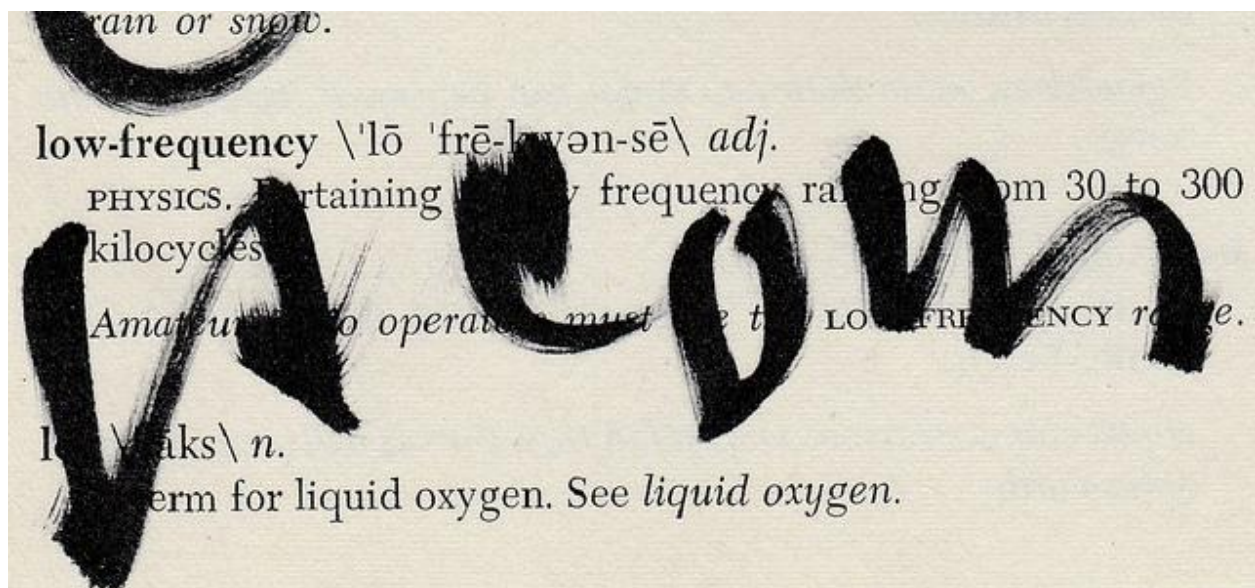
The line segment joining the vertices of a LUNAR sphere.

ing \ˈlən-
ANATOMY and ZOOLOGY. In man and lower vertebrates, two thin, elastic saclike organs that are part of the respiratory system and that absorb oxygen from the air and release carbon dioxide.

on the earth the LUNAR DAY is shortest during the period of the harvest moon.

lunar eclipse \ˈlū-nər-
ASTRONOMY. An eclipse of the moon by the shadow of the earth.

A LUNAR ECLIPSE occurs only when there is a full moon.



LIQUID is *practically incompressible.*

liquid air \ 'lik-wəd' (ə)r \

CHEMISTRY. Air has first been highly compressed and then has been cooled by expansion, forming a very cold liquid.

LIQUID AIR *does not have a definite boiling point*

loess

loess \ les \ *n.*

EARTH SCIENCE. A deposit of fine, loose material, mostly silt, with some clay and sand particles. Such a deposit is usually yellowish in color.

Many geologists believe that LOESS is material that has been transported and deposited by the wind.

machine language *nə-'shən 'lɑːŋ wɪj*
ENGINEERING AND MATHEMATICS. A system
that can be interpreted by a digital computer.
THE MACHINE LANGUAGE *feels to a common type*
consists of various combinations of holes punched

LORAN is an abbreviated term for long range navigation.
low *\'lō\ n.*
EARTH SCIENCE. A region having an atmospheric pressure
that is less than that of surrounding areas, usually less than normal
pressure (14.7 pounds per square inch); see *low pressure*.
*The weather associated with a LOW is generally cloudy
rain or snow.*
low-frequency *\'lō 'frē-kwən-sē\ adj.*

as a LINKAGE.

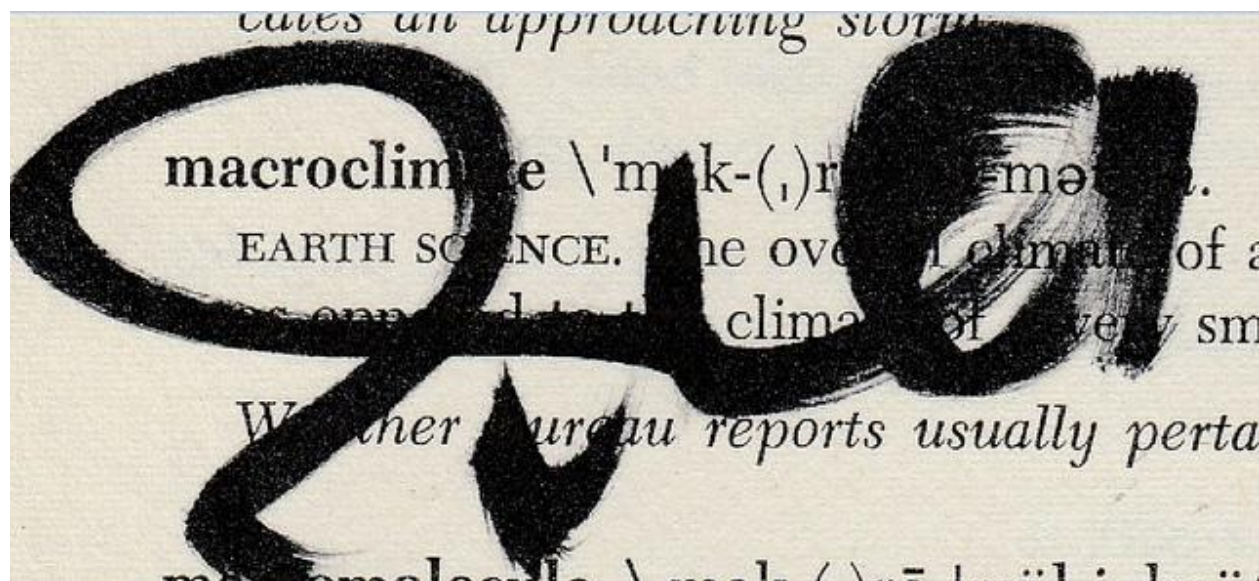
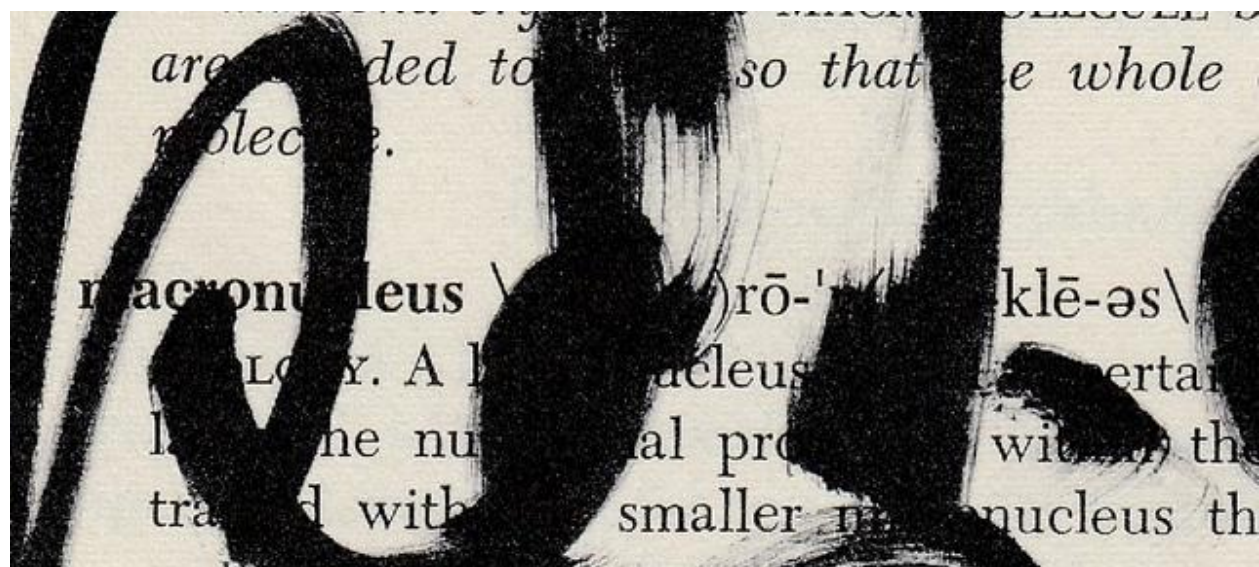
lipides \ˈlip-ɪdz\ n.

CHEMISTRY. A group of organic compounds
all of which are soluble in organic solvents and
insoluble in water; also spelled lipid.

LIPIDES, proteins and carbohydrates are the general
compounds that are contained in protoplasm.

linkage \ˈliŋ-kij\ n.

1. BIOLOGY. A group of genes linked together in the
chromosome resulting in an inheritance pattern of certain
traits, in groups. 2. CHEMISTRY. A chemical bond
between atoms. 3. ENGINEERING. A flexible joint between two rigid
parts. 4. PHYSICS. The process by which an electric current gives
rise to a second current through the phenomenon of induction.



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ack
... .. A sky cloud
resembling the arrangement of scales on the

ASTRONOMY. Relating to the moon or resembling the
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Modern astronomers disagree about the way the
formed.
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... .. and 50 minutes) between two successive tra
... .. across meridian; also, on the

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Karl Holmqvist

"If you paint a dog, it's not a horse, but if you write dog, it can be a horse."

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Karl Holmqvist

I always said that I was reading poetry as a form of visual art: as a form of invisible visual art, or as a form of Everyman's visual art. I've always been interested in poetry as a vehicle for communicating with and between people. It's basically something that anyone can do: you can use pen and paper, or if you can't afford paper, you can just write on the wall; it's not something precious. The other way of doing it, of course, is by speaking it, and this is also something I began while living in New York, and have been doing since that time. I'd watch and participate in spoken word readings at places like Pyramid Club, ABC NO RIO and the St Mark's Poetry

Project. But I've never actually called myself a poet. I consider myself more of an artist working with language and poetry, rather than a poet trying to have art shows or something like that.

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Karl Holmqvist

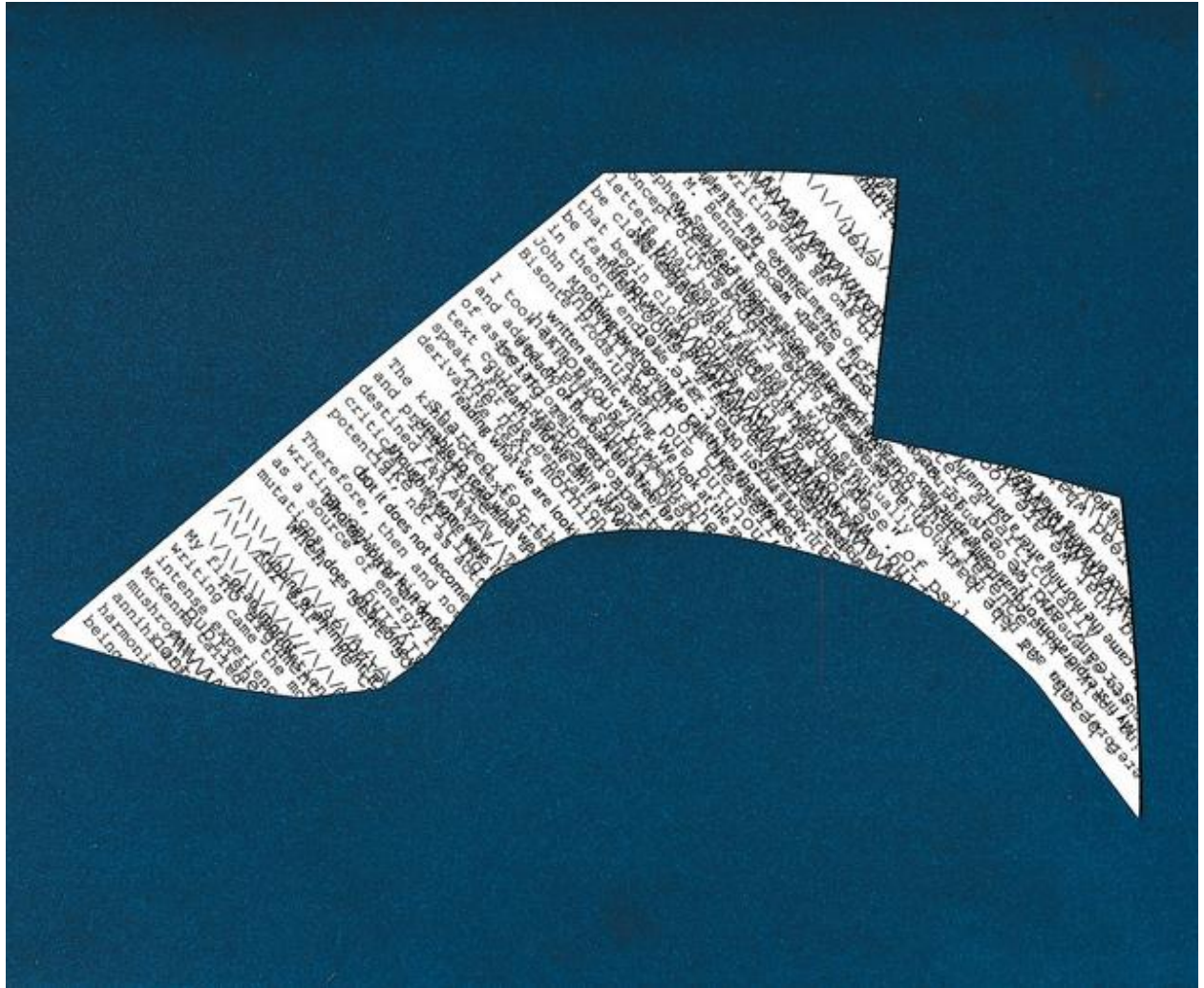
These things are not super important, but there's the motion of entering language and exiting language, entering meaning and exiting meaning, and having words stand for things but also having them be empty of specific meanings. Sounds like poetry, I guess!

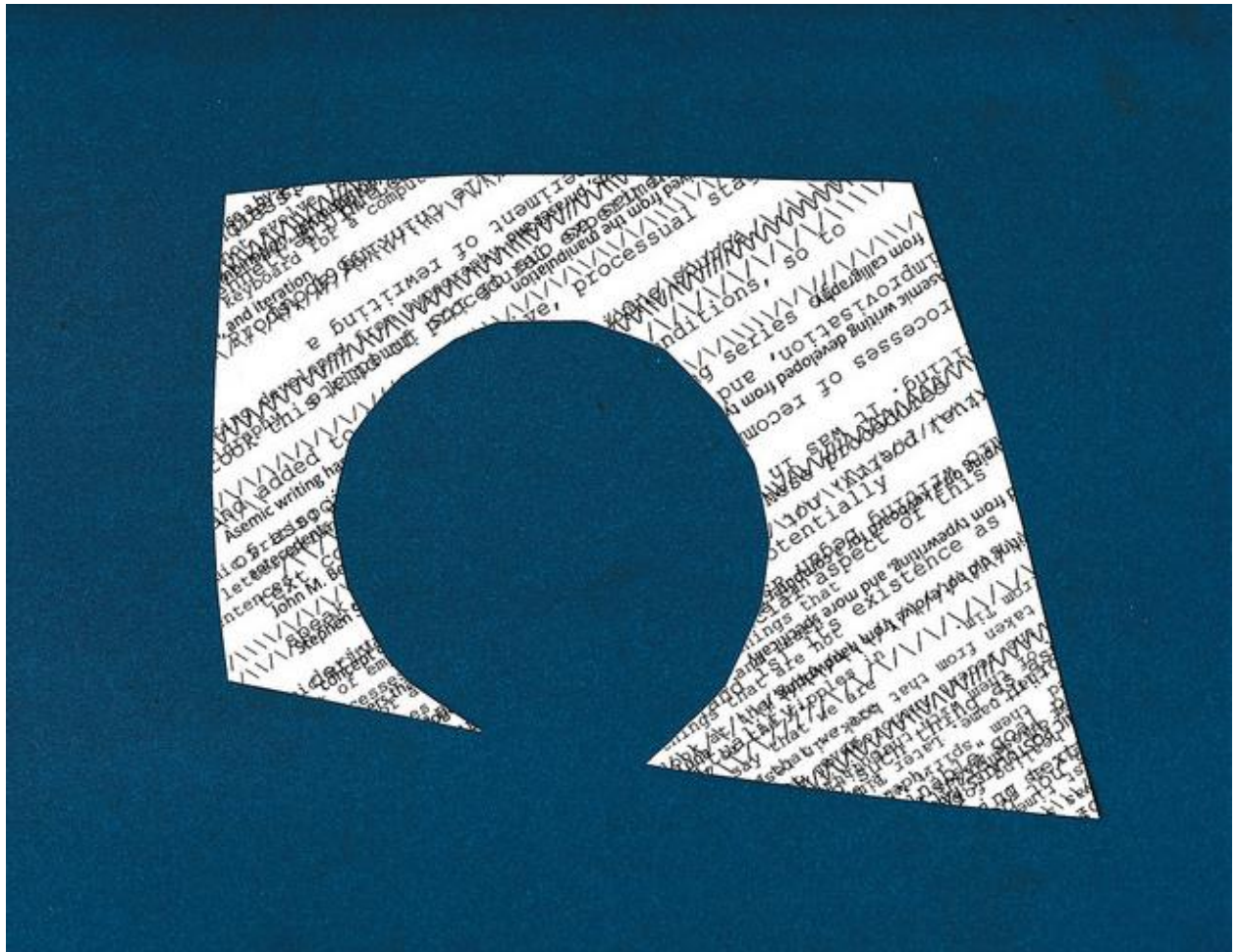
My text works are about freedom. For me, as the one making/creating them, I should be free to do what I like. For those listening to or reading or looking at them, they should also be free: to like them or not like them, understand them or not understand them. That's what's important.

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Andy Warhol

When I read magazines I just look at the pictures and the words, I don't usually read it. There's no meaning to the words, I just feel the shapes with my eye and if you look at something long enough, I've discovered, the meaning goes away.

Andy Warhol

I've been quoted a lot as saying 'I like boring things'. Well I said it and I mean it. But that doesn't mean I'm not bored by them.

Jonas Mekas

During the early years of the decade, the early period of Warhol's film work, whenever I went to a university, lecturing, I used to take one of Andy's films, usually Eat. And always the same thing used to happen. The film starts rolling, the audience sits quietly, for a minute or two. The catcalls and crack remarks begin. In the fourth or fifth minute, however, they begin to realize that I have no intention of stopping the film, and the reports from the back lines reach the front lines, that the reel is big (45 minutes). The most unsettling, however, is the fact that no amount of noise or cracks seems to do any harm to the film! Its nonchalant, obstinate and don't-give-a-damn imperturbability on the screen seems to reject or absorb anything you can throw at it. It almost grows stronger with every whistle. So the students begin to leave the auditorium. After ten minutes or so the impatient ones leave or give up, others resign, and the rest of the show proceeds quietly.

Julian Jason Haladyn

Warhol's economic or laconic processes and statements, such as the one quoted by Rees earlier - 'I just switch on the camera and walked away' - point to an increased need for spectators of his work to leave their roles as passive viewers who sit and watch the images pass them by, instead becoming active participants in making the film. Through his passive process of filmmaking, Warhol dispels the viewer's reliance upon the illusionism or fantasy of film by allowing the camera to capture mechanically whatever is located in front of the apparatus without further intervention on his part - in the form of moving the camera, stopping or repeating the shot, or even editing the final footage. In this manner, the viewer must participate in the creation of the film through their act of investing time and meaning into Warhol's

uncompromisingly meaningless movies. As Mekas states, whereas art and "good entertainment are supposed to shake you up," a Warhol film "asks that it be shaken up; by you, filled up with ideas, by you!"

Guy-Ernest Debord
To Have Done with the Comforts of Nihilism

We know that all new realities are themselves provisional and always too little for us to suffer. We defend them because we don't know anything better to do; and because, in short, it's our trade.

But, for us, indifference is not permitted in the face of the suffocating values of the present, not when they are guaranteed by a society of prisons and when we live on the doorsteps of prisons. We don't want to participate at any price, to accept keeping quiet, to accept.

This would only be pride; it displeases us to resemble too many people.

Red wine and negation in the cafes, the first truths of despair will not be the outcome of these lives that are so difficult to defend against the traps of silence, the hundred ways of TAKING SIDES.

Aside from this constantly felt lack, aside from the inevitable and inexcusable loss of all that we have loved, the game still plays itself, we exist. Thus, every form of propaganda will be good.

We have to promote an insurrection that concerns us to the extent of our requirements.

We have to testify to a certain idea of happiness, even if we have known it to fail, the idea to which all revolutionary programs must at first align themselves.

(Published in Internationale Lettriste #3, 6 July 1954. Translated by NOT BORED!)

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John Crouse & jim leftwich
Acts 8335 - 8346

ACT EIGHT THOUSAND THREE HUNDRED THIRTY FIVE

these same places: ""thin spires the"

very great lakes: "carrion asserted the"
rivers are formed: "spill fountains actors"
factors according to: "rivers verbal thesis"
mountains falling down: "same grease bare"
will remain nearer: "chord failing resin"
the continuous currents: "condiment and at"
deserted and become: "turgid tooth the"
carried a greater: "waiter reduce potato"
the turbid waters: "greaser becalm turret"
desires to produce: "clearer dawn tone"
then the water: "foams like palaces."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY SIX

the liver fortifies: "eighteen based just"
cold air commence: "five hundred how"
a great increase: "apex proposals borders"
of the other: "what different all"
the radiance which: "as vintage space"
even furnish themselves: "spice pie piece"
part above abandoned: "spruce home ore"
natural warmth spread: "ago on words"
the surrounding cold: "ego on swords"
the aforesaid winds: "written assemblies only"
transformed into fire: "three month experience"
constantly to rise: "custom made votes."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY SEVEN

much more slanting: "loss and decay"
will descend uniformly: "at portray economy"
a greater strain: "is everyday embedded"
a falling reflex: "locales for soup"
its wings open: "connected are sum"
above the wind: "from precisely above"

against the coming: "whenever wind the"
by contracting wings: "sickness and farm"
upon it more: "disappointment and place"
the curving slant: "shin long middle"
wind the impetus: "much will such"
whenever it pleases: "power fish thousand."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY EIGHT

from the shin: "power fish thousand"
precisely as long: "as middle nostrils"
above the middle: "never true eye"
from the nostrils: "poems also living"
the lower lip: "write albeit quotidian"
the lesser thickness: "thick less nest"
all these instances: "power as never"
window which gives: "from power precisely"
light which comes: "fishes above thousand"
permeate a thousand: "publish to have"
all those fishes: "sense of particular"
with the power: "but they are."

ACT EIGHT THOUSAND THREE HUNDRED THIRTY NINE

marry believe publish: "or not this"
or not to: "or not that"
use do have: "or not this"
or not to: "or not that"
eat drink will: "or not this"
or not to: "or not that"
follow promise write: "or not this"
or not to: "or not that"
lend have be: "or not this"
or not to: "or not that"
sink swim think: "or not this"

or not to: "or not that."

ACT EIGHT THOUSAND THREE HUNDRED FORTY

scales writhing aboard: "sink limb fallow"
plankton friend quarterly: "swim knot premise"
school swine tantrum: "think hive rite"
upgrade potato edition: "lament once final"
library zipper chocolate: "both hands world"
commands wormhole determining: "knell echo turning"
hardscrabble diaper linguistic: "brief is hurricane"
creativity thinner accolade: "who between the"
association minnow usefulness: "lake like network"
anarchy peaches canker: "banker pinches anarchy"
palmistry biennial disposal: "bones witches blend"
ragtag pudding cornrow: "lyric days ordered."

ACT EIGHT THOUSAND THREE HUNDRED FORTY ONE

drones phones bones: "bones witches ordered"
donors translations wickets: "umbrella magical blend"
do not bend: "once upon studies"
published clinical studies: "satisfy your mind"
under major transformation: "satisfy your friends"
your current issue: "satisfy your fiend"
girth cheap especially: "satisfy your fire"
as solid foods: "on solid ground"
declining hormonal according: "in solid gourd"
demographic abundance undermine: "foal foil foul"
surrounded worse blunted: "that the time"
affecting expectancy clown: "planetary underscores elegiac."

ACT EIGHT THOUSAND THREE HUNDRED FORTY TWO

outcome became time: "language few the"
drowning the critically: "idiosyncratic the other"
intellectuals that thread: "linguistic and tuned"
pork annoyance treat: "burning the sound"
something penis unshakable: "television in silence"
magical although language: "laboratory spice composed"
umbrella promise purification: "building not answer"
categorically auditorium readymade: "almost capturing film"
wistfulness casket conformity: "show this the"
faltering leak revolutionary: "content as viewing"
reaffirmed landscape skullduggery: "still iconic which"
once upon time: "in that nightmare."

ACT EIGHT THOUSAND THREE HUNDRED FORTY THREE

collaborative editions endorses: "launched the relation"
democratic liquid printed: "to time in"
established collectively compensations: "to time in"
graphics conventionally upstream: "to time in"
experimented watching exemplified: "to time in"
submerged amateurs comparable: "launched the relation"
chiaroscuro municipal hammer: "launched the relation"
translucent landscape including: "to time in"
washes shimmers application: "launched the relation"
reenergizes accomplishes accentuates: "to time in"
undergraduate dreamlike capacity: "to time in"
annunciation concentrating midnight: "launched the relation."

ACT EIGHT THOUSAND THREE HUNDRED FORTY FOUR

crossed evil spirit: "film the apparatus"
selected campus created: "or the passive"

years tuba addition: "on economic insistence"
publication vagina apricot: "that the enduring"
entitled parlor according: "nonchalant description proceeds"
cramped renegade ubiquitous: "after ten minutes"
downtown because endeavoring: "amount of noise"
smog mentality embossing: "the front lines"
minimum acid professional: "realize the thing"
gestural narrow remember: "during the early"
technologically sought water: "uncommon focus watching"
aquatint originally tonal: "meaning must participate."

ACT EIGHT THOUSAND THREE HUNDRED FORTY FIVE

chronology etching bringing: "pomp sacrificed in"
letterpress upstairs renaissance: "preferred in the"
unhindered traditionalist establishing: "in the up"
backgrounds extravagant perception: "capacity is the"
transition application pornography: "agent of becoming"
marginalized assumed assemblage: "the culture the"
detractor stint migraine: "happens will or"
everything seminal incorporating: "this attitude the"
propelled cardboard accommodate: "work the pure"
combined conceived reminiscent: "hybrid new pointing"
colorfully picket retrospective: "our curled expressions"
parameters socially immaculate: "our pasts full."

ACT EIGHT THOUSAND THREE HUNDRED FORTY SIX

clergy at the: "merits our wind"
the false boundaries: "our curved expressions"
through the combination: "when full problems"
and formally challenging: "therefore whereas third"
religious and artistic: "pleasure of since"
more widely known: "arbitrary ability abides"
museum as curator: "is in poetry"

presents the first: "volumes and voids"
all of whom: "to make use"
at the corners: "at its disposal"
draws record attendance: "clear and apparent"
almost complete obscurity: "head them we."

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09.24.2015

NO MORE BORING ART

John Miller

For artists of Baldessari's generation, professionalism was wedded to education, but divorced from technical training. After Duchamp's edict that tools that require skill are no good, this suggests a shift in class orientation toward the more managerial style of conceptual art. If technique was a stigma, wit was a virtue. Popularly, however, artistry still meant technique—which, in turn, meant realism. Better art meant better technique. In contrast, the Abstract Expressionists decided not only that art couldn't be taught, but also that their kind of painting could not be reduced to skill, let alone technique. Even so, the existential confrontation between painter and canvas remained paramount. Ironically, because it mediated between skill and «unknowable» artistry, Abstract Expressionism emerged as the penultimate style in American art schools and remained so for decades. Against this, the suppression of technique and mystique informs Baldessari's decision to work in Super-8. The format was flagrantly amateur, the medium of birthday parties and family vacations. In place of the existentialist came the hobbyist.

While technical prowess might now compromise one's artistic standing, the new protocols of professionalism became i) a calculated indifference to the old ones, [2]) a turn to less melodramatic subject matter and [3]) a more detached, ironic treatment of that subject matter. Together, these represented a paradigm shift—for which Andy Warhol had been the catalyst. For Baldessari, the new sensibility meant a more nuanced, yet more matter-of-fact, look into the minutiae of everyday life. Camera in hand, he set out to capture less, not more: postcards, flip books, a Christmas card, buttons, a thermometer, or an egg timer. It was a small world, after all.

And the growing affordability of air travel made it seem even smaller. It exposed Middle America to the stultifying paradox of tourism, in which the tourist unwittingly transported his ideological props wherever he went. In an expansive spirit, the California Institute of the Arts, where Baldessari taught for so many years, launched its «post-studio» art program. Instead of withering away, however, leaving its occupant to consort with the world at large, Baldessari's studio shrank to the size of a desktop.

2. The Super 8 Films

In his Super-8s, Baldessari seeks out small, flat surfaces and vestigial signs of mark making. Often, an anonymous hand manipulates the objects that fall on screen. Thus, Baldessari's lens brings some of the old concerns of Action Painting into fresh focus. The films, in their own way, are educational—which is to say slightly didactic, like filmstrips. The points they make are simple, so these films are concise, typically less than three minutes. In «New York City Art History» (1971) the camera takes close-ups of colored cards and art history illustrations paraded through the streets of Soho. Views of pedestrians and traffic flood in between cards and around their edges. This juxtaposition seemingly reflects the art historical process itself. Artworks as icons lose their ability to alter the way viewers see—that instead is the capacity of less codified art. In «New York Green Postcard #2»(1971) and «City Postcard Painting» an incessant brush blots out the picturesque views featured in a series of postcards. Here, New York School Painting would seem to be the discursive subject. The panoramic views suggest a monumental scale (much like Oldenburg's proposed monuments), but one nonetheless circumscribed by the postcards on which they are printed. The drama of self-confrontation through paint becomes a souvenir, too. Even so, the painting in question is as good as any other. Gertrude Stein once said she loved all kinds of painting, just so long as it was paint on a surface. Similarly, Baldessari says—in line with John Cage—that anywhere you point the camera is a composition.



“‘I will not make any more boring art,’ John Baldessari wrote over and over again in a work done in 1971. The impulse for the piece, he says, came from dissatisfaction with the ‘fallout of minimalism,’ but its implications are far greater. It is typical of Baldessari’s work, for not only is it extremely funny, but it is also a strategy, a set of conditions, a directive, a paradoxical statement, and a commentary on the art world with which it is involved. Like all his work to date, it addresses, on many complex levels, issues about art, language, games and the world at large.”

—Marcia Tucker, “John Baldessari: Pursuing the Unpredictable,” John Baldessari (New York: New Museum, 1981)

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John Baldessari

«I will not make any more boring Art»

In 1971, Baldessari was commissioned by the Nova Scotia College of Art and Design in Canada to create an original, on-site work. Unable to make the journey himself, he suggested that the students voluntarily write the phrase «I will not make any more boring art» on the gallery walls. Inspired by the work's completion—the students covered the walls with the phrase—Baldessari committed his own version of the piece to videotape. Like an errant schoolboy, he dutifully writes, «I will not make any more boring art» over and over again in a notebook for the duration of the tape. In an ironic disjunction of form and content, Baldessari's methodical, repetitive exercise deliberately contradicts the point of the lesson—to refrain from creating «boring» art.

Electronic Arts Intermix, online catalogue

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